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TOM HOOD ON DUELING.

Hood, the great humorist, thus describes an "affair of honor,"—the parties (Messrs. Bradley and Clay) being rivals for the affections of some fair lady:—

But first they found a friend apiece,
This pleasant thought to give—
That when they both were dead, they'd have
Two seconds yet to live.

To measure out the ground, not long,
The seconds next forbore,
And having taken one rash step,
They took a dozen more.

They next prepared each pistol pan
Against the deadly strife;
By putting in the prime of death
Against the prime of life.

Now all was ready for the foes;
But when they took their stands,
Fear made them tremble, so they found
That both were shaking hands.

Said Mr. C. to Mr. B.,
"Here's one of us must fall,
And like St. Paul's Cathedral now,
Be doomed to have a fall."

"I do confess I did attach
Misconduct to your name;
If I withdraw the charge, will then
Your ramrod do the same?"

Said Mr. B., "I do agree!—
But think of Honor's courts,—
If we be off, without a shot,
There will be strange reports.

"But look! the morning now is bright,
Though cloudy it begun,
Why can't we aim above,
We had called out the sun?"

So up into the harmless air
Their bullets they did send;
And may all other duels have
That upshot to the end.

BECELLUS;
THE GLADIATOR.

A ROMANCE OF OLD ROME.

WRITTEN FOR THE NEW YORK CLIPPER.

BY J. HAYDOCK,

Author of "The Latines," "A Lawyer's Client," &c., &c.

CHAPTER III.

Hestia and Becculus Lovers—His Jealousy of Domitian—His Long and Painful Struggle with the Boar—Becculus Conquers, is Rewarded, and Borne Home—The Draught—Demanded as a Guardsman by Domitian—Refuses the Offer, and demands to see Hestia.

Domitian could not think what made Hestia spring up as she did, nor did he puzzle himself a great while about it; he had other things to think of now that completely swamped, for the moment, all thoughts of the pretty maiden by his side. He said that Becculus entered the arena. As he did so, the mob arose as one man, and gave vent to a shout that seemed to make the very air quiver and vibrate. Becculus bent his head to the wild surge of popular opinion, and approached the box of Domitian. He was completely naked, save a cincture around the waist, and as he moved his arms, the play of his muscles was distinctly visible.

It may be necessary here to state, that he was the accepted lover of Hestia; and only waited until such time as he could retire from his hazardous profession to call her his wife. Gladiators were well paid in those musty old days; and a season or two was sufficient to fill the purse of a gladiator, if he did not gamble, for life. Seeing Hestia seated by the side of the profigate king, the thought instantly flashed across his mind that she had been unfaithful to him. He knew, as well as any one, the temptations that beset a young and pretty girl following the calling that Hestia did.

He did not pause to think that many have withheld the allurements that he thought of—the allurements that riches offer. He did not think that she might scorn all these, and be faithful still. No, no! Jealousy was the first ingredient in his semi-barbaric nature; and so it clutched him as its prey. Thus thinking, he frowned and turned away as soon as Rabiere had accepted his obeisance, to pass around the arena. He cared not now for the plaudits of the mob; perhaps he felt contempt for them.

"She loves me no more," said he gloomily. "The king hath dashed her."

Groans and hisses from the audience.

He started from his stupor of a moment, as these sounds reached his ear, and raising his blade above his head, he waved it twice or thrice; thus acknowledging the presence of the people, and satisfying them at the same time.

He glanced from beneath his brows towards the place where Hestia sat, and saw that she followed him with her eyes. As he took his place in the centre of the arena, she waved her hand toward him; but Becculus frowned still more darkly than before.

Again she did so; and now, for very shame, Becculus had to acknowledge it.

"She has come here to see me do," muttered he, "but may I become the food of Cerberus if she be not mistaken."

There are now, as well as then, persons so happily constituted as to have the faculty of making themselves the unhappiest wretches on earth. A smile will warm, and a frown freeze them, in a moment's thought. There is no manner of doubt that Becculus suffered all the pangs that disease is capable of administering. Thus stood he, awaiting such time as the boar should be freed from his cage.

"Dost know Becculus, my queen?" said Domitian to Hestia.

"Do I do, that is, my lord—that—that—" stammered Hestia, "I have seen him in another place."

"They blushes trumpet out as much," said Domitian. "I see the signal fluttering at thy cheek. Is he," sneered Domitian, "thy lover?"

"Some call him so," said Hestia, whose cheeks were burning, before the novel situation she was placed in, and the appearance of Becculus.

"Do they?" said Rabiere. "Do some call him thy lover? What dost thou thyself?"

"Ay, ay, that!" said Domitian, lifting her chin with his hand, and looking keenly at her.

"Nothing, my lord."

"There is need to say somethin'," said Urbano.

"Poor thing! she is half dead, at the sight of his danger."

A wild scream from Hestia, and she hid her face with her hands.

The occupants of the box turned their faces towards the arena, and saw that the boar had been set at a larger arena, and was now standing at a little distance from his cage. Becculus savagely.

He was a fierce enough looking beast, with formidable tusks, coarse, bristly hair, and small, glittering eyes, that seemed to glow up from their sockets with a dull, red glare like a burning coal.

The wild boar, in his natural state, is as different from the tame hog as can be conceived. He is much more savage and calculating, and is difficult to kill. He has a habit of rushing along at a rapid rate, and then stopping suddenly short; very much to the discomfiture of his pursuer. He will tire out the strongest horse, both of wind and limb, and escape unscathed at last. His powers of endurance are wonderful, to a degree; and when full grown, is a match for almost anything.

It will thus be seen that Becculus had no puny antagonist to over-

come; and, perhaps, he was as well aware of it as any one.

The boar, as he stood snuffing the hot air of the afternoon, seemed somewhat astonished at his novel position, and made no attack, as yet. Waiting him, Becculus stood with his blade at guard, while the audience seemed to hold its breath. The air was sultry and oppressive; and the boar appeared much annoyed by it. The stillness that reigned around the place—the calmness of almost every-

thing, seemed to have a weird influence that acted like a pall upon the populace. They became nervous, and moved restlessly in their seats.

Thus for a moment; then the boar gave a savage grunt, looked on each side of him, and trotted away from Becculus to his cage, amidst the hoots and angry screams from the mob at the seeming cowardice of the boar.

This movement of the boar, however, was only a piece of hogish strategy; for before you had time to think, he wheeled and charged directly at Becculus.

This movement did not take the gladiator unawares; he had prepared for all such attempts at strategy.

The boar darted at Becculus, and the audience half rose from their seats. In a instant, the boar, with a savage scream, had sprung at the breast of his antagonist.

The gladiator turned lightly on his heel, and the boar, missing his aim, rolled on the sand. He was up again quicker than a flash, and darted at Becculus as before, who met him with a determined lunge, and endeavored to strike him mortally; but, as yet, he was too agile, and too cunning for such a sudden end of the contest, and charged directly at Becculus.

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ANSWERS TO CORRESPONDENTS.

J. C. W., Philadelphia.—1. Your match was not arranged properly for publication in full; moreover, you did not give us the date. 2. We really do not know why the law on high bowing is not more strictly enforced, but think in many cases that incompetent umpires are afraid; and further, the high bowing is winked at, because good bowlers are scarce here, no matter whether they bowl high or low, and it is thought by some, that it is not well to decrease their number by too particular prohibitions, unless their bowling is too dangerous to play against. We say, however, that the law should be enforced, but matter what the consequences may be.

FAIR PLAY.—Cribbage.—“A and B are playing against C and D; each party have 12 to go, all the hands have been taken, and it only remains for crib to be taken, which contains ten points. A and B take 12 points in mistake; can C and D claim the game?”..... Yes. The rule applying to the case, reads thus: “He who scores a game as won, that is not won, forfeits it.” Had the taking of the extra points occurred at any other stage of the game, however, before A and B had “pegged their last hole,” C and D could only have set them back the two points, and taken two for themselves.

SEVEN UP, Binghampton.—In the fight between Donnelly and Cooper there were eleven rounds. In the first round, Donnelly sent Cooper on him in the last one; in the 5th, Cooper dented Donnelly 6th and 7th, Cooper down. 8th, Cooper was hit off his legs; Donnelly slipped down in the 9th. Cooper was again dented in the 10th, and in the 11th and last, Donnelly knocked Cooper off his feet.

J. C. Rockeport.—In playing at whist, if the partners standing at eight neglect to “call” before they play a card, they are not entitled to the honors at all, and they must be turned upon the table and considered in the light of exposed cards; further, if the opposite party, being at the ninth point, make the odd trick, they of course win the game.

M. C., Valley Falls, R. I.—We have seen no account of the fight, in which it is stated, that Heenan hit Sayers off his knees; but in several accounts it is stated that he lifted him off the ground and threw him violently. Had he lifted Sayers while the latter was upon his knees upon the ground, it would have been in violation of the rules.

W. F. D., Norfolk.—English brangles are scarce here, those being few imported, and fewer rarer, and therefore difficult to procure—*a man* variety of that breed of dogs sold here, however, at prices ranging from \$15 to \$40, but they are not thought much of for hunting purposes.

A. K. H., Silver Creek, Pa.—1. We have not those papers. 2. Tom Spring was beaten by Ned Painter, August 7, 1818, and in March 25, 1821, Spring issued a challenge to all England, to stand good for three months, which, however, was not taken up within the time specified.

DRAMAATICS, Baltimore.—The origin of the term “sock and buskin” long applied to actors and their profession, is derived, we presume, from the old heroic costume of tragedy heroes, partaking of the sandaled stocking or sock of the Roman soldiers, and the leather body piece worn by the same over their armor.

TELEGRAPH, N. Y.—Morrison’s card stating that he would not enter the ring again, did not appear in the Clipper until after his fight with Heenan, nor in any other journal that we are aware of. It is proper to state, however, that he made such a statement to us, orally, before said fight.

CONSTANT READER—1. The belt was not forfeited to Sayers. It was first fought by Sayers and the Tipton Slasher, on the 16th of June, 1857, and was won by the former. 2. Address Wimmer & Rogers, corner of Liberty and Nassau streets, who are the New York agents for the work.

G. B. R., Elizabethport, N. J.—We have no recollection of a challenge precisely like that mentioned having been published, and we have not time to run over our files for the time Sayers has been before the public to discover if such a challenge has actually appeared.

J. P. T., Stiles, W. S.—We have received two single dollars within three weeks from you, and are credited for one year. We could not commence your subscription so far back, several numbers being out of print.

GEORGE McGLADE—Brother to John McGlaude, is requested to send his address to the Clipper Office. He has not been heard from in three years, and his brother would like to have some information of his whereabouts. When last heard from he was in St. Louis.

J. R. Ross, Port Jervis.—Your partner has no right to go alone; the dealer has that privilege, if it is so agreed upon before commencing the game, so says the rule. Our own opinion is, however, that no player has a right to go alone, where a partner assists.

NONN CRANE, Fall River.—1. We do not know where you can procure such an instrument. 2. The boxer you allude to is very skilful, but we are hardly prepared to state that he is the best in the country.

BRENTON, Richmond.—1. We know of no other place, and we would not advise you to try him again; he is bogus. 2. We have one or two copies volumes, and could make up the present one, nearly or quite, at 4 cents per copy.

HARRY BLAKE, Rockland, N. Y.—We can forward you “Owen Smith on Boxing,” and “Boxing Without a Master,” by a pupil of Mendezza, for 13 cents per copy.

REFLECTOR, City of Reading, Pa.—Your last document was shown to the parties, who threatened to forward a reply forthwith. We wish the match to come off on the 10th, instead of the 8th.

CLIPPER.—John C. Heenan was not in the city of New York on the 21st of Nov. We have no knowledge of his having been here since he started on a sparing tour on the 23rd of October.

WINSLOW, Birmingham, Conn.—The horse performing the distance, according to agreement, would be entitled to the money, the accident to the other horse not affecting the issue.

A. L., Safe Harbor, Pa.—Sullivan took an interest in Lilly in the latter’s fight with McCauley, but did not second him. He was one of Lilly’s admirers, however.

CASPIUS—You will find mention made of the “Staleybridge Champion” in the first number of this volume of the Clipper.

J. McD., Philadelphia.—It is very necessary that a reasonable deposit should accompany a challenge to insure its insertion.

GAME, Washington, D. C.—Drop a line to J. R. Ashford, 607 Calhoun street, Philadelphia.

J. W. D., Ridgway.—We don’t know the party, and have sufficient to do to attend to our own paper.

BENSON, N. Y.—Tom Sayers has been defeated once by Nat Langham.

A. W., Peoria.—Of course he can win, if he holds the best four out.

A. M. Y., Safe Harbor, Pa.—We can send you Cooper’s work for \$1.

J. C., Philadelphia.—We have not seen likenesses of them.

S. and J., Louisville.—The price of the work is one dollar.

J. T. F., Jefferson City.—Send to the publisher.

JOHN C. HEENAN WILL FIGHT HURST, THE CHAMPION OF ENGLAND—We have it from pretty good authority that John C. Heenan, the gallant son of Benicia, would have no objection whatever to a passage at arms with the conqueror of Paddock, in the late fight for the Championship of England, and now universally known as the “Staleybridge Infant,” providing he could be assured of an even show on Britain’s shores. He would prefer, however, to have the battle take place in America, and give Hurst \$1000 to come here, if the stakes were placed as high as \$5000 a side. This offer must strike the reader as being at once liberal, and indicative of great determination, and reliance on his own powers, and as eminently characteristic of the man. That Hurst could be prevailed upon to come here, is, we think, rather doubtful, as, if the battle were fought here, it would not be for the Championship of England, therefore he would be liable, nay, very likely to be challenged for that honor during his absence, which would make rather quick work for him. If, however, he could be induced to throw aside his aspirations in that direction, and cross the Atlantic to do battle with our gallant champion, Heenan, we feel satisfied that he would get a “fair show,” or, at least, we think a referee might be found who would not be so anxious to exercise his locomotive powers in such a hurry as the one at Barnborough. On the other hand, should Heenan conclude to again brave the lion in his den, if we were assured by responsible parties of justice being done him, which, judging from the past, seems somewhat doubtful, we would strongly advise him to look well to his rights, and see to it that the stakeholder and referee be men of probity and reliability, and who would be sure to do justice between man and man. However, the matter is as yet morally in a state of embryo, which time and circumstances will doubtless develop satisfactorily. We shall defer further comment for the present, therefore, and wait patiently for something more definite to transpire. On Heenan’s return from the tour of the States, which he is now on, active measures may be taken to bring the match about, and, perhaps, an ambassador to the court of St. James will be sent, fully authorized to close a treaty, providing, as before stated, it is likely that it can be arranged “on the square,” for a vast no more such humbugging as on the last occasion, a trip to England for that purpose being, to say the least, rather expensive. As a word, we would therefore state, that another international match may possibly be again placed on the docket; and should such be the case, the readers of the Clipper need hardly be assured that they will be at all times, early and reasonably posted.

HONESTY THE BEST POLICY.

This world has always been very forward to give a loud-mouthed assent to the theory of the above aphorism, and follow up the cry with any amount of frothy protestation; but even a moderate experience of the motives which prompt men’s actions ought to prepare one to look back of this gilded sign for the real goods liable to dispensation at the establishment. If we find them good and true, the bulk agreeing with the sample so ostentatiously exhibited, well and good—let us heartily approve; but if the wares do not comport with the announcement, let us as surely and heartily expose and condemn. In too many cases, alas! the outward pretension and the inward fact will not abide the comparison. The world is fond of exclamations of surprise, of raising its hands and turning its eyes when revelations of fraud and hypocrisy are brought to notice; but we should think reflection upon the oft-repeated experience would teach it that the lesson is too common to excite a mere hollow display of sentimentality; that, rather, the oft-recurring spectacle should be viewed so calmly, so practically, so in the light of common sense and common experience, as to become at once a beacon of warning, and a guide to better sentiments and more honorable practices.

Men without principle will overreach in their business arrangements; and in the pursuit of their pleasures and amusements, where “Honor” presides, and the usage of honorable men is the law, written or unwritten, the same want of rectitude is, we are pained to confess, frequent and pointed. Clearly, the laws of God, the formal, written codes of man, and the more intangible but sometimes more powerful restraints of usage and opinion are severely, or united, frequently incapable of shielding us from deception and injustice. Not is the Ring, among other sports, exempt from the presence and efforts of those who would elevate themselves at all hazards, let who may suffer. A very strong instance of this has been brought to light within a year, and the primary departure from the line of rectitude is receiving its due meed of infliction of *enfouillades*, which only seem to multiply as time elapses. The actor, by one struggle after another to escape the consequences, has only seemed to involve himself still deeper by fresh departures from an honorable line of right-doing; or, at least, to beslow him still more hopelessly in the consequences of the old error.

By this time, we fancy, our readers will recognize the likeness of the “renegade referee,” of the great international fight at Barnborough. Verily, we believe, from circumstances which have lately transpired, and set forth elsewhere, he *feels* by this time that “honesty is the best policy.” Really, his position is not a little pitiable. He becomes a party, the chief overt actor, in a gigantic swindle; and then by his subsequent efforts to carry out his course with a high hand, involves himself so deep in a series of actions not “on the square,” that he is not a little likely to come to loggerheads with his own friends.

A drunken man thinks all the world, inanimate as well as sentient, drunk—except himself; so this man, having gone astray himself, is now ready to accuse everybody else, even Tom Sayers, of ingratitude and wrong doing. See the last very entertaining if much to be condemned phase that Bell’s business has taken. Up to a period considerably subsequent to Heenan’s departure from Albany’s shores, the vicissitudes of its history are but too well known to all of us, and need no recapitulation. But of its current history we are bound to keep posted, both for our own and our readers’ satisfaction. And here, then, is the latest phase: the last link as yet known to be forged in this chain of double dealing. The “final stakeholder in all Championship matches” and sometime referee, has talked honesty so long and so loud that people really believed the sign truly indicated the wares, and he was made custodian of the belt, when not in possession of the *pro tem* Champion of England. The rules under which he is its keeper from time to time are exactly defined and well known. The world of pugilism rely on his honor (or have done so) that in his charge it is safe; that their faith would be honored by corresponding faith; that the belt would be regularly forthcoming when wanted: or, at the worst, that this failing, such guarantees would be brought forward as to prove that the rules in the premises had been faithfully observed; that no breach of honor had been brought to light; and that at least a forfeit, if not the thing itself, could always be shown in his hands. Such are the terms of the contract, and even a *de facto* Champion of England would not be allowed to infringe upon the routine, even in the smallest particular. Dost remember how pointedly all this was impressed upon the attention of J. C. Heenan, when he supposed that he was going to be allowed to really contend for this same trophy? After the rumors, groundless, or not, of course we cannot tell, of a change of belts with Tom, *sabre rose*—a flagrant breach of more than the laws of honor, even a suspicion of which unimpeachable purity of life should have rendered impossible—especial care to pursue a rigid course of honesty, one would think, should have been pursued. But the fact is, the scutcheon of purity once soiled, a man does not appear to know where he is dishonest. Now take this case. Tom comes and *borrow*s the belt—the genuine, not his new one, unless by a double-barrelled new *fraud* to try and mystify the old one still deeper—to give *elbow* to some exhibitions in the north. This man lends the belt, on his own responsibility, and without a forfeit, in defiance of the rules of the P. B. A., and in gross breach of trust.

Now comes the reward of all these crooked practices, commanding at Barnborough and ending in his own complete degradation. A merited anti-climax. His efforts to put Tom Sayers through any and all hazards, at any and all expense of time, cash and honor, have now all come heaping back, and with usury, upon his own head. Why is he actually reduced to the strait of beggling Tom not to expose him. Isn’t it at once laughable and pitiable? Tom not the belt, makes the most of it at his exhibitions, and—don’t return it! Well, suppose he concludes to keep it, what then? Why, if we judge crimes by their magnitude, Tom’s is even then a trivial peccadillo to his friend’s astounding breach of trust. Who’s going to *compel* him to bring it back? We opine it was returned; but who could *compel* it? We fancy even its rightful guardian wouldn’t be too loud or stringent in his demands; for a break with Tom, just yet, might bring out too much of the bargaining about that same belt, to be agreeable to the feelings of said custodian. Observe this!—some of these facts will sooner or later be known and published to the world. Suppose Tom comes over here and “blows!” Why, we should know a few things that we are now partly compelled to gather circumstantially from appearances. Direct testimony is better than inference. Rather than have that happen just now, wouldn’t the poor fellow, faithless to friends as well as foes, tell Tom to “slide” pay the forfeit, he has incurred, from his own pocket, forswear pugilism; and bury that belt, more irreversibly than our niggers, in a tomb that would become foul with contact with a thing that has collected so much disgrace in its career.

Why, had not that man experience enough of the world to know that underneath means to achieve ends for Tom would, in the end, bring Tom’s contempt upon himself? And his distrust, too, and both of a practical nature, upon provocation? Now he has them, evidently. We don’t, nor never did, as our readers know, nor does or did our brave Champion, at all blame Tom for his part (if we may call it such) of that whole affair; we believe him brave and honorable. The whole thing is working itself to its legitimate end; and truth will yet come forth vindicated as clear as noonday, even though too late for practical amends.

See him, helpless in his already partial exposure:—“We think after the *numerous kindness* received at our hands, such conduct is most unpardonable!” Oh! doubtless. But what sort of “kindness” paved the way for “such conduct”? We shall get no answer, in a hurry—unless from Tom. If “prosperity has raised this man!” &c., [see the doc.] what has degraded his referee?

But we must close for the present. ‘Tis a queer triangular imbroglio. Sayers, Heenan, and Hurst have all fought for and been awarded a belt worth 100 good English sovereigns; there are (or were) three belts of that value, but may a one has either a man got? If two can “make a fight,” how many does it take to get the trophy? We await further developments.

MR. TEN BROEK’S HORSES were about to be removed from Newmarket to Roden House, Compton, near Newbury, which establishment, formerly occupied by John Dawson, Mr. Ten Broek has leased from Mr. La Mart.

BERGER, THE BILLIARD PLAYER, IN BOSTON.

On the evening of the 20th ult., at Alston Hall, Boston, a large party of ladies and gentlemen were entertained by a private exhibition of the skill of the two great billiard players, Monsieur Berger and Mr. Phelan, of New York. The exhibition was given for the “special benefit” of the press gang and their ladies; and those who attended were surprised, and more than gratified, by the brilliant display made by the respective champions. The balls were set in motion at eight o’clock, with a game of caroms—according to the French method—one hundred points up. The quick-handed and twenty-two stone-weight Frenchman won the game easily enough, although some of the magnificent shots executed by Phelan impressed the spectators with the idea that in a match for the “possibles” at “our own game” Michael would prove more than a “troublesome customer” to the ponderous and accomplished Monsieur. Berger favored himself with thirteen runs, the highest of which was 24. Phelan made nine runs and 31 points. The players, at intervals, received hearty applause, and at the finale, Mr. Phelan retired, and Berger; “according to promise,” treated the attentive audience to a good display of fancy shots. After the exhibition at Alston Hall, a very interesting display of the science took place at Moran’s Billiard Rooms, containing ten of Phelan’s tables, opposite the Revere House. Phelan played against Gerry two games, round the table, beating him on the first by 12, and the second 40 points. John Flack, an amateur, next took the cue. Phelan vanquished him in the first game by 54, and in the second by 22 points. In the first game Phelan made a run of 77 points, and in the second, Flack ran 51 points. Previous to the opening of the contest between M. Berger and Mr. Phelan, the former addressed the audience, the substance of his remarks being as follows:—

GENTLEMEN—I am proud of the brilliant company that surrounds me. The press—watchful organ, great tribune of the human intelligence—will be kind enough to gather my modest words, and inform the amateurs of the billiard game of the aim of my presence here. I come, gentlemen, as a brother, to show you the French game, with all its combinations. I come as a friend, but not as an antagonist. Therefore, be good gentlemen, to consider me as an artist—very happy if I please you. I will neglect nothing, to enlighten you on the true science of the billiard game, and to reach that aim will be my noblest ambition. Nothing would be more flattering to my mind than if I could induce you to sympathize with my tastes and share my affection. I hope, gentlemen, that Boston—the new Athens, the great city, which, I am proud to say, sent me, at Paris, so many visiting gentlemen from year to year—will be as hospitable as New York, the imperial city, has been to me.

There is a great interest felt by all classes of the community in the game of billiards, and Boston is inclined, as was New York, to recognize the ponderous Frenchman as the most skillful representative of the science this country has ever seen. On the 21st, Berger, at Alston Hall, was favored with a select audience of over two hundred and fifty, the same being composed entirely of gentlemen, among whom were Prof. Longfellow and James Lawrence, Esq. Berger commenced operations between 7½ and 8 o’clock, in a series of elegant combinations, suggested at the time and by the accidental “posish” of the “ivories,” the applause was immense. At 8 o’clock Mr. Phelan’s entrance was advertised by several rounds of applause, and without delay both champions got to work at the French carom game. Monsieur leading off. Below we append the tallies:—

| PHELAN. | | | BERGER. | | |
|----------|-------|---------|----------|-------|---------|
| Innings. | Runs. | Totals. | Innings. | Runs. | Totals. |
| 1 | 0 | 0 | 1 | 8 | 8 |
| 2 | 10 | 10 | 2 | 5 | 13 |
| 3 | 2 | 12 | 3 | 1 | 14 |
| 4 | 0 | 12 | 4 | 0 | 14 |
| 5 | 2 | 14 | 5 | 1 | 15 |
| 6 | 0 | 14 | 6 | 5 | 20 |
| 7 | 1 | 15 | 7 | 1 | 21 |
| 8 | 6 | 21 | 8 | 8 | 29 |
| 9 | 0 | 21 | 9 | 1 | 30 |
| 10</ | | | | | |

THE RING.

WM. CLARK'S SALOON, 189 Laurens street, New York. Ales, wines, liquors, segars, and refreshments. All the Sporting News of the day to be learned here, where also the CLIPPER, and other sporting papers are kept. Here also may be seen numberless portraits of English and American pugilists, including Tom Sayers, John C. Heenan, Johnny Walker, Charlie Lynch, Tom Paddock, Bob Brettie, Ben Caunt, Harry Brooks, Bob Travis, Nat Langham, Thompson, of California, Dutch Sam, Dick Cain, Jimmy Massey, Tom Cribb, Mike Madden, William, the Brighton Doctor, and other celebrities of the P. R. A room, and other facilities are also at all times in readiness for giving lessons in sparring under the supervision of the professor. Drop in, and take a peep. —S. H.

THE FAIRSTAFF.—JES. LARSEN, Proprietor, No. 141 Chatham street, next door to National Theatre. His two sons, Harry and John, always at home to give lessons in the Art of Self Defence. The best of Ales, Wines, Liquors, and Segars, constantly on hand.

FREE AND EASY every Saturday evening, Mr. Mordecai Lyon, the celebrated baritone in the chair. —S. H.

JOHNNY AARON has opened a Sparring School at Montgomery Hall, 75 Prince street, where he has every facility for, and is prepared to instruct gentlemen in the art of self defence, on reasonable terms. Gentlemen can be waited on at any hour during the day or evening. Call and see, and judge of his abilities. —S. H.

JAMES MASSEY, (late of London,) No. 282½ Bowery, near Houston street, New York. Foreign and domestic newspapers taken regularly. FREE and EASY every Monday and Saturday evenings. —S. H.

LIVES AND BATTLES OF HEENAN AND SAYERS, price 25 cents. Copies mailed by us on receipt of price. —S. H.

FIGHTS FOR THE CHAMPIONSHIP OF ENGLAND.—Copies sent from the CLIPPER office, on receipt of price, 25 cts. —S. H.

THE CHAMPION, J. C. HEENAN, ON HIS TRAVELS.—Toledo, Nov. 22, FRIEND QUEEN.—No doubt you will be surprised to find we are in Cleveland in such short space of time after leaving Auburn. On the 12th inst. we arrived in Binghamton, staying at the American Hotel. We had not been at the Hotel long ere we were waited upon by a Ball Committee, inviting Mr. Heenan and party to their ball, which Mr. J. C. H. graciously acknowledged. You ought to have seen the strutting there was to get a glimpse at him—"what envy and spleen amongst the ladies was seen, all anxious and pleased to get to him." The band struck up, and of course Heenan danced with the belle of the evening. We performed, as the actors would say, at Williamsport on the 14th, Harrisburg 15th, Wheeling, Va., 16th, Zanesville 17th, and here in Cleveland last night. We have had our company augmented since we left Auburn, by Mr. Chas. Perkins. He is a very clever sparer, and is a good addition to our forces. He is well built, and stands 6 ft. 2 in. high, and is long in the reach, and no doubt would make a very formidable opponent. Ned Price is the shortest man in the party, and he stands 5 ft. 10 1/2 in. Heenan weighs 215, Aaron Jones 209, Price 201 and Perkins 197 lbs. Nice boys for a small body.

The town has been all excitement since we have been here, and the press speaks very highly of John. The Daily National Democrat says—"Among the arrivals at the Wedell, on yesterday, (Nov. 20) was the 'Benicia Boy,' and soon he became the great observed of all observers. He is a magnificent specimen of a man, and seems strong enough to whip his weight in wild cats. His Reception Festival comes off on the 23rd of November. Music. Get your ticket and ready as soon as the box offices open, to get a seat for everybody and everybody's wife and every body's sweetheart will be there to see the 'broth of a Boy' who, in the 'Prize Ring,' kicked the man that had kicked all creation before him."

The house was crowded to excess, not an inch of standing room anywhere. All the boxes were sold in the afternoon and about 300 reserved seats also. In addition to our regular corps we were assisted by Jas. Brown of Cleveland, and a novice of his, and Andrews of the same place, a right-leg foremost boxer. The show went off with the greatest eclat, and Heenan was vociferously applauded when he made his appearance. Mons. Gregoire introduced two or three new feats which were well received. The entertainment over, the evening was pleasantly finished in company with Mons. Heidsick and the Widow Cl. quot. We started this morning at five for Toledo, where we shew to night. The Toledo Herald and Times gives the following notice of our coming—

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The house was crowded to excess, not an inch of standing room anywhere. All the boxes were sold in the afternoon and about 300 reserved seats also. In addition to our regular corps we were assisted by Jas. Brown of Cleveland, and a novice of his, and Andrews of the same place, a right-leg foremost boxer. The show went off with the greatest eclat, and Heenan was vociferously applauded when he made his appearance. Mons. Gregoire introduced two or three new feats which were well received. The entertainment over, the evening was pleasantly finished in company with Mons. Heidsick and the Widow Cl. quot. We started this morning at five for Toledo, where we shew to night. The Toledo Herald and Times gives the following notice of our coming—

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THE GAME OF CHESS.

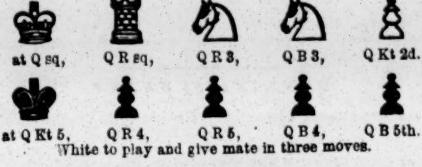
OUR PROBLEM THIS WEEK.—We invite the attention of our Chess contemporaries to the capital suicide presented this week. Such problems are by no means favorites of ours, but occasionally a real masterpiece, like this, justly commands attention.

MORRY CHESS ROOMS.—We shall have the sixteen victors in the first round of the Free Tournament to announce next week.

VALUABLE.—Our thanks—We have received many valuable contributions of late, among them a game from Philadelphia, which we think will slightly astonish some who have called certain Philadelphia players, we might mention, "rook players!" Our contributors will accept our cordial thanks for their various kindnesses.

ENIGMA NO. 252.

By Herr Kling.—*Ill. Lou. News.*

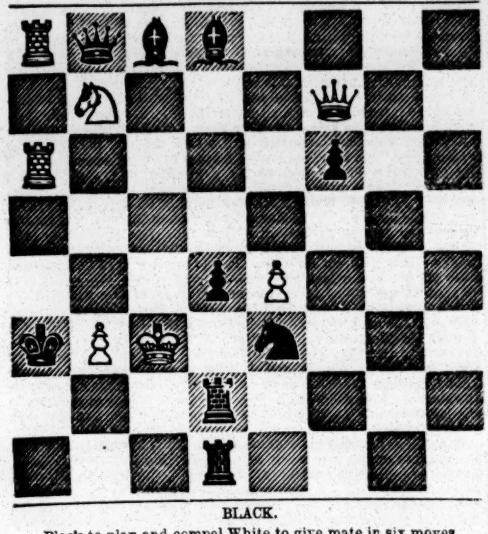


PROBLEM NO. 252.—TOURNAMENT NO. 67.

"Horrible Dictu."

Respectfully Inscribed to C. H. WATERBURY, Esq.
BY JOHN SCHLESINGER.

WHITE.



MATCH GAMES.

| BETWEEN GREEN MOUNTAIN BOY AND DEPLAINE. | | White. | |
|------------------------------------------|--------|--------|-------|
| Black. | 15. 8 | 12 | 18 14 |
| | 16. 9 | 18 | 24 23 |
| | 17. 19 | 26 | 31 16 |

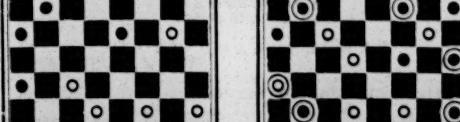
| BETWEEN MARY E. M. AND NOME NEMO. | | White.—Non Nemo. | |
|-----------------------------------|-------|------------------|-------|
| Black.—Mary. | 2. 15 | 22 | 25 18 |
| | 3. 8 | 11 | |

POSITION NO. 63.—VOL. VIII.

By B., Dedicated to H. SPATH, Esq.

End-Game, from "Single Corner."

BLACK.—(W.)



POSITION NO. 64.—VOL. VIII.

By B.

A PHANTASIE.

BLACK.



CRESCENT VS EAGLE.—Annexed is the score of a cricket match played by these clubs at Lynn, Mass., on the 8th ult.—

CRESCENT.

| First Innings. | | Second Innings. | |
|--------------------------------|----|----------------------|----|
| Haskill b Ray. | 0 | c Hawley b Ray. | 0 |
| W. Breed b w b Fowler. | 0 | c M. Goodrich b Ray. | 0 |
| Mudge & Poole b Fowler. | 0 | not out. | 4 |
| Bartlett b Ray. | 10 | b Ray. | 11 |
| Berry b Fowler. | 0 | c M. Goodrich b Ray. | 0 |
| Nichols & Parrott b Fowler. | 17 | b Fowler. | 4 |
| Hood b Fowler. | 0 | b Ray. | 1 |
| J. Breed run get. | 1 | c A. Goodrich b Ray. | 0 |
| Chase c Johnson b Ray. | 0 | b Ray. | 1 |
| Haines c M. Goodrich b Fowler. | 3 | b Fowler. | 5 |
| Wentworth not out. | 3 | c Carter b Fowler. | 0 |
| Byes. | 3 | Byes. | 0 |
| Total. | 44 | Total. | 30 |

EAGLE.

| First Innings. | | Second Innings. | |
|-------------------------------|----|-------------------------|-------|
| Ray run out. | 9 | b w b Haskell. | |
| Poole b Haskell. | 0 | b W. Breed. | 3 |
| Parrott c Haskell b Bartlett. | 0 | b Berry b Bartlett. | 2 |
| Yapley b Bartlett. | 0 | c Wentworth b Haskell. | 3 |
| Fowler b Bartlett. | 0 | c Wentworth b Bartlett. | 3 |
| A. Goodrich run out. | 0 | c Wentworth b Bartlett. | 1 |
| M. Goodrich b W. Breed. | 4 | c J. Breed b Haskell. | 1 |
| Hawley b W. Breed. | 0 | not out. | 0 |
| Johnson b Bartlett. | 0 | c J. Breed b Bartlett. | 1 |
| Hill not out. | 13 | b Haskell. | 0 |
| Carter b Bartlett. | 0 | c Bartlett b W. Breed. | 0 |
| Byes 9, leg byes 2, wides 5. | 16 | Byes 6, wide 1. | 7 |
| Total. | 42 | Total. | 29 |

TOTAL.—Messer. Hodges and Pemberton.

ONTARIO VS POWELLTON.—A cricket match played recently by these clubs in Philadelphia, was won by the former. The grand totals were, for Ontario, 152 with three wicks to fall; for Powellton, 120.

DESPERATE FIGHT WITH BOWIE KNIVES.—A correspondent in Georgia, sends us the following report of a desperate encounter which recently took place in Texas:—

One of the greatest duels on record occurred in Monroe, Texas, between a young New Yorker by the name of Tucker, and a Southerner by the name of Leronge. It seems that both of them paid attention to a young lady residing at that place, and Leronge finding that he was received in a somewhat cold manner, while Tucker was received with respect, became very much exasperated; they met each other quite often, but each extended his cold shoulder towards the other. Tucker would visit the young lady and stay until Monday evening, when he would return to attend to his business. It seems one of these visiting jaunts he arrived at Monroe early on Saturday evening, stopping on his way at the hotel for the purpose of procuring a cigar. Leronge happened to be there at the same time with a party of gentlemen, and they were discussing the political trouble of the North and the South, when Leronge gave utterance to the remark:—"I never yet saw a good, true, game man who came from the North." Tucker, who stood with his back towards him, as soon as he heard the remark immediately turned round and addressed him by saying:—"I rather think you are mistaken, and I think you hold some animosity towards me, and that causes you to make the remark; and further, I am a Northerner, born and reared in the City of New York, and there are as game men there, as there are in any of the States;" to which Leronge answered hastily, "I say again, I never found one, and further I don't believe there are any." Tucker then walked up to him and charged him with wilful falsehood, telling him if he wanted satisfaction he could have it, and directly after walked out of the hotel. That evening, Tucker received a challenge, and he returned an answer, stating that he would be ready the following Saturday. That time arriving, true to his appointment Tucker arrived at Monroe early in the afternoon; he immediately repaired to the hotel, where everything was arranged for the meeting. Tucker was offered the choice of weapons, which he refused, giving the choice to Leronge, who selected "bowie knives," a dark room.

Tucker, who had been a police officer, was a master of arms, directing a penetrating glance toward Tucker, who observing him, remarked:—"You need not look at me, I won't qualm." In the event they paired to the room. Before going in, Tucker remarked:—"Gentlemen, I am a Northerner, and I don't know whether I have a friend here; all I ask before going in here is that I'll have a fair show, nothing more." A Georgian stepped forward, and remarking that he was a game young man, told him he should have a fair show, no matter what the consequences might be. Tucker then passed into the room, and speaking low to the Georgian, said:—"If I die, send word to my mother in New York," then turning round, saying he was ready, to which Leronge immediately answered "So am I;" they were then put in the room, and the door closed. After a lapse of five minutes, the order was given to cross their knives. Leronge was heard to say:—"Here I am in this corner; come for me, or tell me where you are, and I'll go for you;" almost immediately after they were heard struggling with each other. At the end of four or five minutes, everything was still, and upon entering the room with a light, a horrid spectacle presented itself; the floor was dyed with blood, while Leronge lay there moaning in agony, with all his bowels protruding, so cut as to extend all the way across his stomach. Tucker was standing in one corner of the room with his Bowie knife, looking around, as though he expected his opponent would spring on him. A physician was in immediate attendance, and the Georgians and the Georgians a few of his friends crowded Tucker to some private part of safety; at last, according to the report, he hoped Tucker would get away safely, as he did not wish to see him in jail; and further, that he (Leronge) was the whole cause of it, stating that he was jealous of the attentions which Tucker paid the young lady, and that the duel arose from no other cause. The authorities were in search of Tucker. It is stated that the Georgian conducted him safely away.

The opening part of the late match between Herren Kolisch and Horwitz, at Manchester, Eng.—*Era.*

FALKNER LEADER COUNTER-GAMBIT.

Attack, Herr Horwitz. Defence, Herr Kolisch.

Attack, Herr Kolisch. Defence, Herr Horwitz.

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THEATRICAL RECORD.

Mementos, Business, and Incidents of the Theatrical, Circus, Musical, and Ministerial Profession.

BILL POSTER UNION CARD.

The following bill posters can be depended upon, and all work sent to them will be faithfully attended to:

Albany, N. Y. J. B. Smith, Morning Times office. 20 fm^o
Baltimore, Md. Geo. F. Walker, 12 North st., (basement). 15 fm^o
Cleveland, O. T. J. Quinlan & Co., 174 Ontario street. 18 fm^o
Troy, N. Y. A. B. Hay, Troy Daily Whig Office. 33 fm^o

BRYANT'S ETHIOPIAN OPERA HOUSE.

Metropolitan Hall, 472 Broadway, above Grand street.
JERRY, NEIL and DAN BRYANT Managers and Proprietors.
ON EVERY NIGHT during the Season. The Original and World-Bound BRYANT'S MINSTRELS. Originators of the present popular style of Minstrelsy, composed of the following unequalled artists—
JERRY BRYANT, DAN BRYANT, D. S. WAMBOLD,
J. H. SIVORI, W. L. HOBBS, M. A. SCOTT,
G. W. CHARLES, DAN EMMETT, P. B. ISAACS,
JAS. CARROLL, N. W. GOULD, PAUL BERGER,
T. NORTON, T. J. PEEL, NEIL BRYANT.
In a new variety of Songs, Dances, Burlesques, Comicalities, &c. The first to introduce the following popular acts—
Essence of Old Virginny, Scenes at Gurney's,
Scenes at Phalon's, Challenge Dance,
The Three Hunters, Surprise Party,
The Garrotters, African Polka,
Durai MacDill Carroll's, Grape Vine Twist,
Mississippi Fling, And many others.
Also, Dan Emmett's original Plantation Songs, Dixie's Land, White
Wash Army, Billy Patterson, Johnny Roach, Johnny Gonler, Whose
Mold Dat Burning, Chay Roast Beef, Road to Georgia, Louisiana Low
Mounds, High Low Jack, Heenan and Sayers, and many others.
Doors open at 7. Curtain rises at 8 o'clock. Tickets 25 cents. 24

BUNNEY & NEWCOMB'S MINSTRELS.

NEW ORGANIZATION

TRIPLE COMBINATIONS

Consisting of CORPS DE BALLET, PANTOMIME TROUPE, and the most Carefully Selected Company of ETHIOPIAN MUSICIANS AND VOCALISTS

The world has ever produced.

LIST OF ARTISTS FOR 1860-61.

A. V. HERANDEZ, HARRY LEHR,
GUSTAVE RIBAUX, W. ALONZO OWENS,
H. S. RUMSEY, M'LLIE ROSATI,
LITTLE BOBBY, JULES HULSON,
E. FRENCHANI, YOUNG LANGLOISE,
MONS. B. YATESIE, CARL DE VINCENT,
J. GARATEQU, T. D. STANLEY,
W. W. NEWCOMB.

This Mammoth Enterprise will start on its Annual Tour, West and South, en route for the island of Cuba, August 13th.

CARD EXPLANATORY.

Until the present season we have announced ourselves as RUMSEY & NEWCOMB'S CAMPBELL MINSTRELS, and as such were everywhere recognized. The name was our's by inheritance, we being the survivors of those who now sleep beneath the clods of the valley, having, with them, years ago, formed the Campbells. As one by one departed, we kept struggling on to maintain the reputation our dead brethren left behind, and at the same time establish permanently the name originally adopted. Soon the name became familiar as household words to the public, and the announcement "THE CAMPBELLS ARE COMING," was everywhere hailed with delight. But men lacking force, integrity, talent, or business qualifications, formed bands spasmodically, and as Gypsies do their stolen children, named them falsely and called them Campbells. We found non-professional persons—Bohemians, strolling actors, mountebanks and impostors—roaming from city to city and town to town, and deceiving the public by ingenious coined subventions and downright misrepresentations. Recollections of the golden days of the Campbells, respect for the memory of our deceased co-laborers, and a desire to keep the public from the machinations of the vagrants above alluded to, we deemed it best to lay aside the name of Campbell, whose escutcheon we labored hard to keep untarnished, and as some of our established firm; at the same time we would CAUTION THE PUBLIC that no persons now travelling or living, save ourselves, have a right to announce themselves as CAMPBELL MINSTRELS.

H. S. RUMSEY,
W. W. NEWCOMB,
Managers and Proprietors.

184

HOOLEY & CAMPBELL'S MINSTRELS

AT THEIR OLD HOMESTEAD,

NIBLO'S SALOON.
E. M. HOOLEY, S. C. CAMPBELL, & G. W. H. GRIFFIN, PROPRIETORS.
MONDAY EVENING, AUG. 27TH, AND EVERY EVENING.
N. B.—Messrs. Hooley, Campbell & Griffin beg leave to announce to their patrons and the public generally, that they have leased the above commodious and popular Saloon for the winter season, where they intend to produce a series of Ethiopian Entertainments in the most recherche style, which, in point of finish and execution, shall exceed anything of the kind ever offered to New York audience, the Programme being UNIQUE, ORIGINAL, and UNAPPROACHABLE.

50 fm^o AT THE COMPANY HALL.

BEN COTTON, J. S. WORTH, MASTER EUGENE,
S. C. CAMPBELL, G. W. H. GRIFFIN, W. NORTON,
J. B. DONNICKER, J. C. REEVES,
E. J. MELVILLE, AUG. ASCHE,
J. J. HILLARD, L. A. ZWISLER,
and R. M. HOOLEY.

For further particulars, see small bills. Doors open at 6 fm^o; to commence at 7 fm^o. Tickets, 25 cents.

THE MOST COMPLETE AND LARGEST MINSTREL TROUPE TRAVELLING, again in the field for the year 1860 and '61.

UNEQUALLED AND INCOMPARABLE DOUBLE TROUPE AND BRASS BAND.

TWENTY PERFORMERS, consisting of the very flower of Ethiopian Artists in the profession.

SHOREY, DUPREZ & GREEN'S ONLY ORIGINAL

NEW ORLEANS AND METROPOLITAN OPERA TROUPE, AND MAMMOTH BRASS BAND,

Are on the move for the West, South, and the Islands of Cuba, and during the present season they will visit the following cities:

New Bedford, Lynn, Springfield, Massachusetts; Concord, N. H.; Brattleboro, Vermont; New Haven, Conn.; Paterson, N. J.; Albany, Syracuse, Buffalo, N. Y.; Cleveland, Cincinnati, Toledo, Ohio; Detroit, Mich.; Chicago, Ill.; Milwaukee, Wis.; St. Paul, Dubuque, Iowa; Indianapolis, Ind.; St. Louis, Mo.; Louisville, Ky.; Nashville, Tenn.; Mobile, Ala.; Montgomery, Birmingham, Ga.; New Orleans, Havana, Cuba, Mobile, Ala.; Montgomery, San Juan, Ga.; Augusta, Charleston, S. C.; Columbia, Wilmington, N. C.; Norfolk, Richmond, Va.; Washington, D. C.; Baltimore, Md.; Philadelphia, Pa.; Brooklyn, N. Y.; Boston, Mass.; and stopping at all the principal towns along the whole route, on which occasion every member of this stupendous troupe will appear in an entirely new selection of Acts, selected from the gems of Ethiopian Minstrelsy.

THE NEW ORLEANS AND METROPOLITAN BRASS BAND, led by Mr. JOHN PRATT, will give a Grand Serenade in front of the Hall each evening previous to opening the doors.

Proprietors, SHOREY, DUPREZ & GREEN, Manager and Business Agent, CHS. H. DUPREZ. 25 fm^o

MRS. MATT. PEEL'S CAMPBELL MINSTRELS, comprising

FOURTEEN STAR PERFORMERS, Are now on their regular Annual Tour, delighting their innumerable patrons with their BEAUTIFUL SINGING, LUDICROUS BURLESQUES, UNAPPROACHABLE DANCING, OPERATIC BURLETTAS, &c., &c., interspersed with a catalogue of over One Hundred different acts, entirely original with this company, who will hold the palm of superiority over all other Travelling Companies, and the only Troupe in the world that has the undisputed right to the name of CAMPBELL MINSTRELS.

NO CARDS EXPLANATORY.

NO RESORT TO BASE CALUMNY.

NO FOUL MOUTHED SLANDERS, As practiced by an itinerant band of mountebanks, who were obliged by law to drop the name of Campbell's.

"VENI, VIDI, VICI."

Particulars of the evenings amusements always observed in the distributing programmes of the day. J. T. HUNTLEY, Manager.

25 fm^o

MORRIS BROTHERS, FELL & TROWBRIDGE'S MINSTRELS,

Are now in their FOURTH REGULAR SEASON, At their Opera House, ORWAY HALL, BOSTON.

The Company consists of the following talented artists:—

LON MORRIS, E. BOWERS, FRED. WILSON,

BILLY MORRIS, R. M. CARROLL, W. H. BROCKWAY,

JOHNNY FELL, J. C. TROWBRIDGE, J. S. GILBERT,

A. A. THAYER, K. W. PRESCOTT, CARL TRAUTMAN, FREDERIC HESS,

J. P. ENRIES, CHAS. A. MORRIS, MASTER GETTINGS.

The public are assured that nothing will be left undone to merit a continuance of past favors.

10 LON MORRIS, Manager.

SEYMOUR'S REGALIA AND COSTUME DEPOT, No. 152 Canal street.

The best variety of Costumes in America made to order and to hire.

Country correspondents, to insure an answer, will please enclose a stamp. No business done on Sunday.

51 fm^o

JESSE SAUNDERS, formerly property man of Henderson's Pittsburg Theatre, and Crisp's Gaiety, Memphis, is inquired for by Edward P. Kendall, New Orleans.

33

GERMAN VOLKS GARDEN, BOWERY, 39, 41, 43, 45, 47, 49, 51. BOWERY, PALACE HALL CONCERT SALOON.

O'CONNOR, SHAW & CO. Proprietors.
MR. T. L. O'CONNOR. Stage Manager.
FIG. C. CONSTANTIN. Ballet Master.
MR. FIRSHMANN. Leader of the Orchestra.
MR. M. ASHWAY. Treasurer.

GRAND ENTERTAINMENT EVERY EVENING, WITH THE

LARGEST AND MOST TALENTED

COMPANY IN THE CITY.

Their chief endeavor being to PLEASE the numerous patrons of this establishment, and thereby maintain the reputation, that of being the most attractive and best conducted place of amusement in the city.

NO FEMALE WAITERS!

EVERYTHING NEW THIS WEEK!

New Engagements and first week of:

Mr. M. BERRY, Comedian and Comic Vocalist.

Mr. J. MORRIS, Ethopian Performer.

Miss CECELLIA MORLEY, Maid E. PERIOLA.

In their selections of beautiful Duets.

SIG. CONSTANTIN, and his complete Corps de Ballet.

MISS SOPHIA WALLEN, beautiful Harpuse, and a host of GERMAN and FRENCH TALENT.

The performance closes every evening with a GRAND PANTOMIME.

THE PALACE HALL CONCERT SALOON

Is the cheapest place of amusement in the city.

Admission SIX CENTS ONLY. Open door at 7 o'clock.

EVERY SUNDAY EVENING

GRAND SACRED CONCERT, FORTY MUSICIANS.

33 fm^o Admission 12 Cents.

PERCIVAL'S PAGODA.

PERCIVAL'S PAGODA.

BALTIMORE MUSEUM, BALTIMORE, MD.

GEORGE PERCIVAL, Conductor.

The most popular place of amusement in the whole country. One continued tide of crammed houses since the opening.

COME, SHOW AND GO.

During three months this establishment has been the theatre of the performances of the very first artists in the country. The road of Conductor Percival's campaign is good performances, quick acts, and speedy change.

Among the many artists who have played successful engagements at this establishment since its opening are—

Miss FANNY FOREST, Mr. OLE RULL MYERS,

Miss CLARA MARLEY, Mr. FULTON MYERS,

Miss DELIA ST. MAUR, Mr. BOB BUTLER,

Miss KATE LESLIE, Mr. GARRY DE MOTT,

Miss MARION CRAPEAU, Mr. J. A. HERMAN,

Miss AUGUSTA WALLEN, SIGNOR GORINI,

Miss AUGUSTA LAMMEROUX, HERCULES LIBBY,

MISS VICTORIA DE MOTT, GEORGE MILES,

MISS AMELIA BUTLER, WIZARD BELMONT,

MR. EDWARD BERRY, MR. WM. WORRELL,

MR. WM. W. FIERCE, MR. HENRY MADDOX,

A CORPS DE BALLET—A CORPS DE PANTOMIME—DRAMATIC AUXILIARIES—A FULL ORCHESTRA—A CORNET BAND, And Efficient Officers and Attendants.

Admission—Dress Circle, 25 cents; First and Second Galleries, 10 cents.

From Forty to Fifty Artists contribute to the entertainments each evening.

Artists of acknowledged and undisputed talent, Danseuses, Acrobats, Vocalists, etc., can have engagements for stated periods by writing what weeks are open, and particulars.

33 fm^o

ART UNION CONCERT HALL, 497 BROADWAY.

The most popular PLACE OF AMUSEMENT IN THE CITY.

Open every evening, with the following talent:—

Miss ANNIE LEE, Miss ROSA DUVAL,

MISS LILLIE SCHULTZE, Miss M. SCHULZTE,

MISS ERNESTINE DE FAIBER, Miss SARAH DUVAL,

MISS MINNIE DE FAIBER, Miss FAIBER,

W. B. CAVANAGH, FATHER STEWART,

CHARLEY KENDALL, J. R. JUDGE,

And the RED MAN OF AGAR.

Admission 15 cents | Orchestra Seats, 10 cents extra.

33 fm^o

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Among the many artists who have played successful engagements at this establishment since its opening are—

Johns, N. B., last week. It is said that a very large audience assembled to wish her good bye, and that she caused considerable surprise by a go-ahead speech, in the course of which she blamed the St. John's people for snobbishness, and told them they ought to have the privilege of electing their own governor. The effects of such an address may be well guessed.

The fourth entertainment of the Athenaeum Society, of Morrisania, was announced to be given at that place, on the 29th ult.

The Star Vocalists (Mr. William B. Brown, and Miss Emma Augusta Marsh) gave an entertainment at Lancaster Hall, Portland, Me., on the 13th and 16th ult.

A very celebrated person, who, though not a showman professionally, has long written under the signature of one, was a few days since presented with a diamond pin, by his admirers of Cleveland, Ohio, as a testimonial of their respect for his talents and their regret at his pending departure. The Mayor of the city presided, and to open the character of the meeting, sent word to Mr. G. E. Brown (Artemas Ward) that his friend, Mr. Shaw, of New York, desired to see him. A great deal that is genial was said and done in the course of the evening, considerable stress being laid upon the comic ability of Artemas, which had found numerous channels of expression in the Cleveland journals. Go wherever he might, the humorist would still be "their" Artemas. Towards the conclusion, the sentiments of the company rained thick upon the pretended showman, whose responses were all of the right sort. Friend Artemas is known all over the world as a writer of small things, so special in their characteristics as to defy successful imitation. Adopting both the orthography and the pronunciation of a knight of the platform and canvas, he has written a thousand imperishable things—many being as profound for their wisdom as they are brilliant for their wit. Mr. Brown transfers his talents, we hear, to the periodical known as "Vanity Fair," and published in New York city.

Mrs. Brown, formerly Mrs. Skerrett, has returned from the Metropolitan Theatre, Boston, and is now in this city, but unengaged.

Madam Pauline Colson gave a concert at Melodeon Hall, Cleveland, Ohio, on the 19th ult., at which she was assisted by Miss Louis Kellig, Signor Brignoli, Signor Ferri, and Signor Sasin.

Mrs. Matt. P. Campbell Minstrels played a return engagement of one night, at the Academy of Music, Cleveland, Ohio, on the 19th ult.

The New Orleans *Sun* *Day* of last week indulged in some very forcible expressions of delight in connection with the amusement season just commenced, in that city. With the sunshines of Kincaid's *Acrobatic & Zoölogical*, the "grandstair stage" of Jordan; the "probable managerial treat" of Owens, the Draught, to "claim the season on its golden way"; the great Bucketh, with his magnificent below; the Hanlon Brothers, the "Hannibal of the Circus"; Dan Rice; and other stars, two-footed and four-footed—it was the expectation of our able contemporary, that the amusement seekers of New Orleans would have plenty of material offered to them, and that the various managers and actors would reap a golden harvest.

During the last two weeks of November, the Brothers Denier performed at the Museum, St. Johns, N. B. John Denier also made an outside ascension on the tight rope, at which it is reported 15,000 persons were present. The rope was extended between two poles, for a distance of about 300 feet, 50 feet from the ground, and the acrobat walked both forwards and backwards on his frail footings, with the utmost agility and confidence.

A short time since, we gave in these columns a list of the actresses who had married English noblemen. A few days ago, chancing to fall over an old chronicle, we saw that some male professors of the dramatic art had also entered into alliances with the aristocracy, although not to the same extent as the ladies had. Among the former was young Baard, a player of the eighteenth century, who was married to Lady Henrietta Herbert, daughter to the Earl of Fembroke; O'Brien, who had for wife, Lady Susan Strangways, daughter to the Earl of Leicester. But all these instances would not have amounted to much, in comparison to the "high alliances" formed by other professional persons, if an act of the British Legislature, commonly known as the "Royal Marriage Act" had not been in existence; for then, in all human probability, the son of an actress (Mrs. Jordan) would have been the present occupant of the British throne.

It is stated that Mr. Watts Phillips, author of the drama of "The Dead Heart," has also written a book, called "The Hooded Snake, a Story of the Secret Police," which will soon be adapted to the stage.

An example of the power of the pen was given some years ago, in the case of Douglas Jerrold, the editor, dramatist, sailor, and actor, and the Earl of Dundonald, recently deceased. His lordship, a gallant scaman, had been unjustly robbed of some right by the old fog powers in sway at the Admiralty. This, through a series of telling "cuts" (by the artist and Jerrold, who then wrote over the signature of "Q." in the London *Punch*) was restored to Dundonald by the Minstrel. Knowing where his obligation chiefly laid, the seaman wrote to Jerrold, then to the Premier.

The Hutchinson Family, after an absence of two years from this city, returned to it last week, and commenced their entertainments at the City Institute, on the 23d.

The Mendelssohn Union gave its first concert this season, on the 25th, at the City Assembly Rooms, 445 Broadway. The oratorio of "St. Paul" was performed—the solo parts being sustained by Madame Zimmerman, Miss Fanny Hawley, Mr. Harry Millard, and Dr. Guilmot.

The "Dead Heart" was played for the first time at the Gayety Theatre, Albany, on the 17th ult., and was repeated a few nights. Mr. Edy sustained the part of Robert Landry.

Mr. Barry has engaged the following performers to assist Miss Cushman during her engagement at the Boston Theatre, commencing on the 26th (this evening): Miss Villa Crooker, Miss Lizzie Emmons, Mrs. John Gilbert, Mrs. Barry, Mrs. Marshall, Mrs. N. T. Davenport, Miss Conduck, Harry Pearson, Carter (from London), Collier, Linard, James Dunn (vocalist), T. Wemyss, Mills, France, and N. T. Davenport.

It seems that music in France is making considerable progress. The *Orpheonistes*, who appeared in London a few weeks since, and who showed the advance made by them in part singing, had, we are told, been followed by similar organizations, and it was no uncommon thing to meet, en route from city to city, bands of wind instruments, counting 200, 250, and 300. At the same time, the science was retrograding in Germany, where the usual street bands were on the decline, those remaining seldom giving anything new, while, in the opposite extreme, the imperial opera at Vienna, though liberally subsidised by the government, had presented a downward tendency.

The San Antonio (Texas) *Express* of the 5th ult., informs us that the principal performer of the Maromas, or Mexican rope dances, met with a fatal accident a few nights prior to that date. He was in the act of jumping over four muskets, crossed, which were fired at the same moment, when, by an accidental change in the position of one of the pieces, the charge lodged in the poor fellow's arm pit. A singular scene ensued, in which surgeon and a priest played the proper parts—the former examining the wound of the dancer, the other preparing him for death. By the skillful tying of an auxiliary artery, the flow of blood was stayed for a time, but mortification ensued, and finally dissolution.

Our correspondent in St. Louis, "Squibob," under date of Nov. 16, says: "Will you allow me in your paper to correct a statement made by the correspondent of one of your contemporaries. He attempted to give a list of the company now at the St. Louis Theatre, and their several 'lines.' Being a constant visitor of the theatre, and enjoying the acquaintance of several of the members, I beg to correct his statement. To commence, Mr. W. F. Foster is the 21 low comedian, but heavy man; Mr. George Ratcliff is 24 low comedian; Mr. Ashmer is the juvenile man; Miss M. Williams is juvenile lady; and Mr. Chandler is 1st walking girl. The mistakes of the aforesaid scribble may not seem of much importance to 'outsiders,' but to those whose 'bread and butter' it is 'to strut and fret their brief hour upon the stage' it amounts to something, and in behalf of them I make this correction. . . . Now for a few items. Miss St. Clair and Mr. Charles Baras closed a fair but short engagement at the St. Louis on Saturday, Nov. 10th, and have gone to Indianapolis. . . . Mr. and Mrs. Florence commenced here on the 12th, are now in the midst of one of their most successful engagements, and are greeted nightly with large and fashionable audiences. . . . The 'Laclade,' I understand, opens on Monday for a second trial for the patronage of the public. I hear that they have made some new additions to the company; among them are J. Lord and Lady; Mr. and Mrs. Breslaw; Miss Evert; Mr. Jaques; Mr. Hedges; and Mrs. L. L. Adams. There has been considerable excitement in the interval, till now, in regard to the return of Miss F. C. Hale, the leading man. Miss Susan Dean, lead actress, and Mr. C. Hale, low comedian, refused several which he had been cast for with the famous Barney. The consequence was, Mr. Taylor was discharged, but afterwards, I believe engaged on the following conditions: to lose his salary during Barney's engagement, and then to commence again as usual. Mr. Wood's Theatre has been doing well lately with the stock. Pocahontas had a run of three weeks, in addition to which she has been playing Carpenter of Rosen, Six Degrees of Crime, Rak's Progress, Black-Eyed Susan, Sixteen Stringed Jack, &c., &c. Dr. Jerry Horland, the great leaper; Mr. Harry Kee, the invincible; La Petite Alice; Mrs. John Robinson, Mrs. Wm. Lake, Mrs. Holland, and others who are at the present remember. Mr. Adams is treasurer, and Fred Baldwin agent. Yesterday Sunday the 18th, Mr. A. Ayler, J. C. Gillam, Harry Kee, Frank Leeman, Sam Simms, and Cooke, C. E. Baldwin, John Adams, and Bill Sievers were invited to partake of a sumptuous dinner at Brighton. The party started in high glee, Adams, before starting, met Gillam, and the rest of the party. They were all in high spirits, and the host enjoyed themselves by strolling round and viewing the extensive slaughtering houses. On their return, coming down the street, they saw his highness, the host? He opened his mouth—looked with astonishment; and said, "why bow many more of you?" He then went in, and showed the party a hull up; at this moment a car was passing by—he said to them 'are you going home by this car?' The boys said "yes," expecting certainly they would be stopped on the instant for the expected sumptuous dinner; but bless your heart; no; he stopped the driver, and said here is a load for you, and on board they all jumped, the best sold party that ever arrived in Portopoli; but they had their own fun going home. They met at 10 o'clock the same evening, and formed a club called the "Solid Council of Ten," and after a pleasant evening, adjourned to meet again at the same hour this evening, when several honorary members are to be proposed, foremost among whom I may mention Mr. J. Hill, the gentlemanly proprietor of Hill's Exchange, 41 Front street, and a great resource for all the theatricals of our goodly city. I will let you know the operations of the Council of Ten weekly. I forgot to mention to you that Mr. H. Huntington was duly elected a member last night, and they are going to vote for him as president to-night. I also am before the board as an honorary member.

Our Memphis Tenn. correspondent, writing for the following items, of date Nov. 17.—At the New Moon Theatre, Collins, the Irish comedian, is making a sensation with such comical acts as "Collins' Bay" but I'm thinking he's just a jester. The "Varieté" (Germann) has brought out a new comic piece called "Fun in Cincinnati"—Mirth in St. Louis, and Love in Indianapolis. . . . The concert halls are coining money. . . . Miss Coates' troupe gave two performances at Library Hall, and fine audiences, during the last week. . . . Mr. Thomas Nixon, St. Louis artist, has just finished a Panopticon of the War of India. It was painted for Stewart and company. Mr. N. I. Hear, is engaged with Mr. Cowell for the season as scenic artist for the St. Louis.

Saint St. Clair and Ch. Baras were last week at the Indianapolis Theatre. The following is a list of the company now performing there:—C. T. Plunkett, leading man: O. W. Blake, low comedian; F. High, stage manager; A. W. Sharpe, prompter; F. Roache, juvenile; A. Fisher, 1st old man; D. Vanderker, heavy man; F. G. White, 2d comedian; Mr. Axley, walking gent; Gross, Finley and Harcourt, utility; Mrs. Vanderker, leading heavy; Miss H. Irving, leading juvenile; Miss Hattie Taylor, chambermaid; Miss M. Irving, walking lady; Mrs. Raymond, 1st old woman; Mrs. High, 2d walking lady; Miss Noyes, 2d old woman. Corps de ballet, &c.

A musical wonder in the shape of a blind negro pianist, has been attracting large audiences in Richmond. This negro boy, Tom, is twelve years of age, and can play selections from the most difficult operas in a truly artistic manner. A musical professor was asked to step on the stage, a few nights ago, and play a piece of his own composition. The professor complied, and immediately thereafter the negro took his seat at the piano, and played the same piece in a manner that would have done credit to the professor himself.

Another Cincinnati correspondent of date 16th, says—"I am not a little surprised to see by your last issue, that Mr. John Elsler, of Wood's Theatre, has taken exception to my account of his bad business. I can assure the gentleman, that my remark was not made in the slightest reference to himself or any of his company; on the contrary, I wish him the greatest success, and heartily condole with him, but must ignore the practical suggestion of 'success' & 'tremendous receipts' that were never realized. A correspondent should send a true and faithful record of things as they really are, else of what value are his writings? . . . Wood's Theatre has been more fortunate during the last week than heretofore, owing, doubtless, to the increased demand for 'Dixie' & Mrs. Gilbert's great comic dance.

. . . The German company, from New York, is announced for this evening, but having failed last week to put in an appearance, I suppose the public will 'fight shy' till certain. During the stay of the Germans, Elsler's company go to Dayton, then return and play Southern; and after, Robinson's horses. . . . At Pike's Opera House,

Mr. and Mrs. Barney Williams are playing to fair houses, but nothing like what was expected; still it will prove profitable for Barney, and not for Pike. The current expenses of the Opera House, sum is enormous. A great deal of dissatisfaction has been manifested by the company, at Mr. Williams' idea of casting his pieces so demanding that the principal people should play in them, let the parts be what they may. Rather than submit to this, Mr. J. H. Taylor, the leading man, has left the theatre. . . . At the National, with the Webb Sisters, the houses are not good, but gradually on the increase. One of these young ladies, the youngest, Ada, is very clever, and with proper instruction, would make a very excellent actress; but the other young lady exhibits but little talent for her profession. . . . The Wallacks are at Louisville; Collins at Memphis; Charlotte Crampton is with Tom Donnelly's Company. She was to play horse pieces at the National, but Mr. Bates and the animals would not allow it.

The three Hudson Brothers, vocalists, now on their fifth annual tour, were at the Town Hall, Pottsville, Pa., last week. H. M. Rogers, the balladist, was with them. The St. Charles Theatre, New Orleans, under the management of Ben De Bar, was opened for the season, on the 8th inst., with the comic drama of "The Wonderful Woman," and Tom Taylor's "Nine Points of the Law." In our issue of the 27th Oct., we gave the engagements as far as they had been made. We now subjoin a list of the entire company:—R. F. McCannin, of the Boston Theatre; A. Read, of the Cincinnati Theatre; W. P. Smith, of the New York theatres; T. Hind, W. H. Riley, Goldner, T. E. Wolfe, Murphy, McNamee, Leonard, Howard; Miss Lura Honey, Mrs. A. Hind, Miss Lizzie Maddern, Miss May Maddern, Mrs. McNamee, Miss Emily Stella, Miss Raymond, Miss McCluskey, Miss Annie Stella, Mrs. McIntosh, and Mrs. Dailey. Mr. Charles Pope and Mrs. Perrin (formerly Miss Woodbury) do the leading business.

James' Hall, and are admired by everybody; nevertheless, I have heard more than a dozen good judges say that their sepias are not happy; the fact is, they sing too much of their own compositions, and not enough of the beautiful negro melodies so popular with the English. The Saint James' Theatre is open, under the management of Alfred Wiggin. Tom Taylor's new comedy entitled "Up at the Hills" is on the bills every night. Mr. and Mrs. Wiggin play the principal parts. Business only moderate. Yours X. Y.

The following items of theatrical and show business in Philadelphia, have been sent to us by a reliable correspondent, under date of the 24th of November:—Theatrical and concert business is looking up since the election, although during the entire political excitement there was no real prostration. At the Walnut-street Theatre, a new drama has been holding forth. As no two critics exactly agree as to who merits and demerits, I make bold to have my say. Miss Isabella Freeman is evidently young, and quite promising on the stage. She has a good figure, slightly embonpoint. She dresses with good taste. Her stage walk is graceful, and her gestures are effective and natural. Her voice is sweet. I saw her twice, the last time being Thursday evening, on which occasion the timidity which she displayed on Monday evening was not perceptible. She made her debut as Julia in the "Hunchback." Mr. Edwin Adams personating Clifford, and Mr. Dubois (good gracious!) essaying the character of Master Walter! Throughout this play, the young lady's elevation was correct, and her general performance good. But as an actress, occupying the position of a "star," she will not be eminently successful. On the whole, her performances this week have pleased, but not electrified, the audiences. The houses have not been overwhelmedly great, the average being from two thirds to three quarters full. Miss Freeman appeared on Tuesday evening in "Parthenia"; on Wednesday as Margaret Elmore; on Thursday as Pauline; and last evening as Juliet. "Dickens' Tale of Two Cities" will soon be brought out at the Walnut. Birch and Sharp's Minstrels are to give a grand variety show, the latter two heading for St. Louis. Miss Jessie Clarke, singing lady, is the latest arrival. This is, I believe, her first appearance upon any stage. Her voice is full and powerful, and withal, very sweet, and with studious care and cultivation, she will yet assume a front position in the profession she has chosen. She is the wife of Hughay Clarke, who still continues to "shuffe," to the delight of the patrons of this establishment. Mr. Jas. E. Gilligan, the new comic singer, is good in his line, with a spice of the genuine actor about him. Mr. Mortimer, the Black Star, has been announced every night this week, but has not yet come to town. He is the city, and announced, positively, to be on hand this evening. He will appear in a new travesty on the "Sons of Malta." Ben had engaged the services of Mr. Parker, solo banjoist, now at Volks Garden, and Miss Lapoo, (or some name similar), danceress, who will be a great attraction. The engagement of Jerry Arfield and Kate Wallace is off. The orchestra has been enlarged, and now numbers six first-class musicians, under the able supervision of Prof. E. U. Clements, an accomplished pianist, and in every respect a courteous and agreeable gentleman. The Gallies is playing to much better business the present week, with good prospects ahead. The managers appear to be somewhat unfortunate in their engagements. Both Mortimer and Miss Jessie Clarke were engaged by them, but for some reason did not show. There is evidently a screw loose somewhere in the machinery of the concern, which the managers would do well to remedy. To-night Mr. James L. Maffit takes a compliment. A rich bill is offered, the feature of the evening being "Jack Robinson and his Monkey," Mr. Maffit as Pig; Dick Cunningham as Jack Robinson. C. Morris, sensible comedian, Con. Brown, and William H. Mark, connected with Foster's Dramatic Company, have volunteered their services, to add to the entertainment. Mr. Maffit has a host of friends of the right stripe hereabouts, and we look and hope to see him have a "bumper." Gifts, such as bracelets, finger rings, sleeve buttons, &c., will be given away to the audience on the occasion—a further inducement to the b'hoys. Posters are up, heralding the approach of the well known "Old Continentals," the favorite and pleasing band of singers. They will give one of their entertainments at Masonic Hall on Wednesday forthcoming. Bayard Taylor, the learned traveler and lecturer, delivers a lecture at Concert Hall this evening. Subject, "Man and Climate." . . . Gov. Foster's "Star dramatic company" are to give two entertainments at Concert Hall on the afternoon and evening of Thanksgiving day, 29th instant. If nothing else, and with audience probably well supplied, side-splitting. Van Damm announces this his last week in Philadelphia. He has done, and is doing, an excellent business. . . . The Academy of Music opens next week, with Italian opera. Yet, Massa Ulman and Strackash, look out for the cold shoulder. . . . The new theatre to be erected for Mrs. Bowers seems to have sustained another halt. The trouble is with the proprietors of Concert Hall. They evidently desire to exhibit their Jewish proselytes. It is impossible, I conceive, for that theatre to be in readiness by January 1, 1861. . . . There is a deal of scandal rife, at present, in connection with one, two, three, four families, and four times four individuals of the profession. But as I am no scandal-monger, I shall most respectfully decline collecting or searching for facts. The world has now too much respect for the disciples of Thespis, let them be as chaste and free from calumny as they may. Let us, therefore, seek to alleviate the sufferings and calm the grief, rather than to puncture and increase the disease—scandal—which seems to be the hereditary curse of the theatrical profession. Let him, who would make himself dismally smart by searching into and revealing the privacy and discomfits of the actor's life, remember the golden rule, which morally forbids him to do unto others as ye would that should be done unto you."

On Monday evening, Mr. J. S. Clark took a benefit at the Arch street Theatre, on which occasion the house was densely packed. The bill tendered by the *benefactors* was the comedy entitled "Every body's Friend," and a new (?) drama called the "Lonely Man of the Ocean." These pieces were performed on Tuesday evening; the audience being quite large. Miss Charlotte Cushman will soon play a engagement at this establishment, probably after the termination of her engagement in Boston. If I may judge from present indications, I will predict for the eminent tragedian a success. . . .

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THEATRICAL SQUIBBS, Y.

BY T. ALLSTON BROWN, OF PHILADELPHIA.

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"If the theatre were to be shut up, the stage wholly silenced and suppressed, I believe the world, bad as it is now, would be ten times more wicked."

ACTORS AND THEIR FORMER OCCUPATIONS.

The following is a list of prominent actors and actresses, with their former occupations.

PREACHERS.
— Stanbury, Charles Parsons, Robert Adams, Charles Webb,
— Cox,
— Smith,
— T. Barlow,
Sam Burgess, comic singer,
— John N. Maffit was an actor
— Dublin,
Charles Eaton,
R. Booth was educated for the Ministry. His reading of the Lord's Prayer was the most thrilling representation ever witnessed by man. John C. Calhoun was as electrifying in the extreme.
James Willis was educated for a Priest, in Baltimore, but appeared as Walmor in just as he had finished his studies.

MILK MERCHANT.**OLD DE CAMPS.****PRINTERS.****Charles Porter,****William Duffy,****William Forrest,****John Hamilton,****Harry Henkens,****Thomas Johnson,****George Stone,****James Booth,****Peter Logan,****Frederick Hill,****Matthew Field,****Durivage,****John Greene,****Pickering,****Alex. Simpson,****Charles Eaton,****Sam Jones,****William Jones,****George H. Atwater,****John A. Stone,****Harry Quin,****Sol. Smith,****Noah Ludlow,****George Farren,****Tom Wemyss,****PHYSIOLOGIST.****J. Fletcher.****EDITORS.****Peter Logan,****George Jamison,****Charles Taylor,****Wm. E. Burton,****Charles Eaton,****Fred. Hill,****Sol. Smith,****P. T. Barnum,****J. Field,****Oscar Wallace,****Charles Durang,****John Brougham,****Thomas McKeon,****George Hyatt,****BROWN PAINTERS AND ARTISTS.****Coulcock,****Joe Jefferson,****Joe Jefferson, Jr.,****Old Jeff,****James Ashmer,****John Brougham,****Henry Isherwood,****Wm. H. Norton,****Parker,****Duke White,****Joe Cowell,****Churchill,****Wm. Vache,****Fred. Schindel,****John Kent,****David Ebeler,****Geo. El. Ray,****Creutz,****MUGGLES.****Sol. Smith, violin,****Chas. Burke, violin,****Thos. A. Parker, flute,****Mark Burke, violin,****Geo. H. Hill, flute,****Prof. Churchill, violin,****John Mastayer, violin,****Liu Heyl, harp,****Wm. Gates, trumpet,**

THE DRAMATIC COPYRIGHT BILL.

Supplemental to an act entitled "An act to amend the several acts respecting copyright," approved February 3d, 1851.

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled—that any copyright hereafter granted under the laws of the United States to the author or proprietor of any dramatic composition designed or suited for public representation, shall be deemed and taken to confer upon the said author or proprietor, his heirs or assigns, along with the sole right to print and publish the said composition; the sole right, also, to act, perform, or represent the same, or represented on any stage or public place, during the whole period for which the copyright is obtained; and any manager, actor, or any other person acting, performing, or representing the said composition without or against the consent of the said author or proprietor, his heirs or assigns, shall be liable for damages, to be sued for and recovered by action on the case, or other equivalent remedy, with costs of suit in any court of the United States."

The first copyright taken out for a play under the new copyright law, was by Thomas H. Elliott, of the *Local Ledger*, Philadelphia, for a five act comedy, entitled "Law and Fashion."

THE AMERICAN DRAMATIC FUND ASSOCIATION.

In 1849, Messrs. W. M. Fleming, F. C. Womery, T. Barry, G. Holland, M. F. Gratian, Chas. Bass, and such persons as "may hereafter be associated with them," were constituted the Association for the purpose of raising a fund, to be devoted to the support of the incapacitated members thereof, defraying funeral expenses, and for the support of the widows and orphans of its members.

Actors, singers, dancers in this country for three years, can apply; provided not under eighteen nor over fifty. All attaches of a theatre are also included.

The admission fee is, for those under \$0, \$10; from \$0 to \$0, \$15; from \$0 to \$45, \$20; from \$5 to \$50, \$20. Annual subscriptions for those under \$0, \$10; from \$0 to \$45, \$16; from \$45 to \$50, \$20; from \$50 to \$50, \$20. No members have any claim upon the funds until after paying three years' subscription.

In case of sickness, five dollars a week can be claimed for the first fortnight, seven dollars for the third and fourth weeks, ten dollars for every week thereafter until the expiration of six calendar months, after which period five dollars per week during the continuance of the sickness. Pregnancy and childbirth do not confer the right to any allowance.

On the death of a member, \$50 is appropriated for the funeral expenses, and the right of burial in the grounds of the Association is accorded to members, their wives or husbands, and children.

A widow of a member is allowed \$150 per annum, to cease on a second marriage. An orphan may be educated under the direction of the Board of Directors, \$100 per annum being appropriated for the same, till the child reaches the age of fourteen.

On arriving at the age of 60, a member may claim an annuity of \$200, which allowance ceases if he or she appears on the stage save for a benefit of the Association. This, however, does not prevent one from teaching dancing, singing, elocution, writing plays, &c.

In July, 1856, the following constitution was adopted:

Persons under the age of 30 years, \$5; 30 to 40 years, \$7.50; 40 to 50 years, \$10; 50 years and upwards, \$20.

The orphan children of members were amply provided for, and the widows and orphans of members are now entitled to a uniform sum, equal to the highest claim of the old classified schedule. The Society had in treasury at this date \$50,000, with an income of over \$4,000.

FORM OF APPLICATION FOR MEMBERSHIP OF THE AMERICAN DRAMATIC FUND ASSOCIATION.

I, _____, born in the city of _____, in the State of _____, and now residing in the city of _____, State of _____, am desirous of becoming a member of the American Dramatic Fund Association, and of subscribing to the same; and I hereby declare, that I shall attain the age of _____ on my next birthday, and that I have been _____ years in regularly established theatres of the United States or elsewhere, and that I am now a resident of _____, in the State of _____, and am at present engaged at the _____, having pursued my professional occupation within the United States as a means of subsistence, and am now, and have been for three years preceding this application, recognized as pursuing such occupation; and am at present exempt from all infirmities which may prevent or in any way incapacitate me from gaining or earning a livelihood by pursuing my professional calling; and I do hereby agree that any untrue averment be contained in this declaration, all money which shall have been paid by me, or on my account, shall be forfeited. And I do hereby consent

that my interest in said Association, shall be subject to the rules and regulations thereof. Dated at _____ this _____ Witness _____

COPY OF A SPANISH PLAY BILL.

To the Sovereign of Heaven,
To the Mother of the World—
To the faithful Protectors of the Spanish Nation—
To the Honor and Glory of the Most Holy Virgin Mary—

For Her Benefit,
And for the propagation of her worship,
The Company of Comedians
Will this day give a representation of
the Comic Piece, called

MANTEL.
The celebrated Italian will also dance
THE FANDANGO.
And the Theatre will be superbly illuminated.

THE ENGLISH LICENSE BILL.

In 1736 a bill was introduced in England by Sir Robert Walpole, to subject the stage to the authority of a license.

Brooke's "Gustavus Vasa" was the first play that came under the act. The following were the prices demanded:

For a License for every Dramatic Piece of three or more acts..... \$2 0s. 0d.

For a License for every Dramatic Piece of one act, or for a Pantomime containing Prose or Poetry..... 10 0

For a License for a Song, Address, Prologue or Epilogue..... 0 0

The payment of this fee lasted for a century.

In the infancy of the stage in England, the price of admission was as low as two pence. Afterwards the seats were raised to six-pence, a shilling, and the highest for a long time was only two shillings and six-pence.

AMERICAN THEATRICAL ENGAGEMENTS.

The following is a statement of sums paid to various London performers by the managers of the Philadelphia and Baltimore Theatres, taken from the books of the Treasurers:

George F. Cook..... \$14 900

Edmund Kean, first engagement..... 10 600

Edmund Kean, second engagement..... 5 100

Charles Matthews..... 7 500

Phillips..... 6 200

Charles Macready..... 5 500

Lydia Kelly..... 5 100

Incledon..... 4 450

James Wallack, Son..... 3,100

SCENERY.

The presence of scenery in the booths and temporary erections in Inn yards, where the first rude companies of comedians exhibited, is not to be supposed, and the evidence collected on the subject goes, for the most part, to prove, that the first regular theatres were nearly as destitute of scenic decorations as their beggarly predecessors. The absence of this essential article of theatrical furniture affords a decisive proof of the excessive poverty of the first dramatic establishments; since the account book of the master of the revels, for 1517, and several subsequent years, clearly points out the use of four varieties of scenery, in almost every play or masque exhibited at Court.—1. Temporary erections on the stage. 2. Painting on canvas, stretched on frames. 3. Mechanical contrivances; and 4. Furniture and properties generally.

The following are extracts from the same book:

"One hundred and fifty ells of canvas, for the houses and properties made for the players."

"A painted cloth and two frames."

"William Lyzard, for size, cutlers, pots, nails, and pensils, used and consumed upon the painting of seven cities, one village, one town, every house, one battlement, &c."

"One citie and one battlement of canvas."

"William Lyzard, for painting by great, CXX, yards of canvas."

Six plays, "furnished, perfected, and garnished, necessarily, and answerable to the master, person, and part to be played; having aptlye made of canvas, framed, fashioned and paynted accordingly, as might best serve their several purposes."

In fact, all sorts of scenery and machinery were put in requisition for the "garnishing" of those representations which took place in the royal presence; castles, battlements, houses, arbours, prisons, altars, tombs, rocks and caves, devices of hell and hell-mouth; and on one occasion a church is specified, which appears from another item, to have contained a light. Trees, hobby-horses, lions, dragons, and fish, also frequently recur in the accounts. With respect to machinery, the sun suspended in a cloud; "akes of yce, hale-stones and snow balls," delicately composed of "spaghet, musk cumfets, coriander prepared, clove cumfets, sennamoon cumfets, &c." Shandar and lighting; "a chariot of 14 foot long and 8 foot broad, with a rocke upon it, and a fountain therein for Apollo and the Nine Muses;" are striking instances of the complicated nature of many of the contrivances made use of at court.

On the public stage, however, at the above period, a simple hanging of arras or tapestry was all that appeared in the way of ornament, and this, as we have seen, was clumsily repaired by the display of pictures over the framed places. A plain curtain, suspended in a corner, separated those most distant regions; and a board inscribed with the name of a country or city, indicated the scene of action; the change of which was made by the removal of one board for the substitution of another. A table, with a chain and ink, thrust in, signified that the stage was a counting house; if there were drawer, and two stools put in their places it became a tavern. Where the theatres were entirely destitute of scenery, the proscenium board indicated that the empty stage was to be considered as a city, a house, a wood, or any other place; and when scenes were first introduced, the board was not immediately discontinued, but was used to denote, that the painting exhibited represented such a particular city, house or wood.

It was long before the theatres became rich enough to afford a change of scenery for every change of place throughout a play, so that it was frequently the lot of one pair to represent the metropolis of several different countries. Temporary erections for the purposes of the scenes were, however, not uncommon, the tomb in the last recurrence of the walls of towns, attacks upon the gates, the appearance of the citizens and others on the battlements, &c., rendered some representations of these places indispensable.

A very rude contrivance in front of the balcony would, however, generally be sufficient for the purpose. Very complicated machinery was also necessary in the representation of many of the old dramas. In proof of this, we may refer to two like stage directions, in Shakespeare's *Tempest*. "Ariel enters like a harpy, claps his wings on the table, and, with a quaint device, the banquet vanishes." In *Cymbeline*. "Jupiter descends in thunder and lightning, sitting upon an eagle. The caudron sinks and apparitions rise, at the bidding of the Witches in Macbeth," &c., &c.

THE LIFE OF AN ACTOR.

BY DION BOYCOTT.

"His daily labor commences at ten, when he hurries to rehearsal. This process